

VOCAL SCORE

(REVISED EDITION)

OF

THE

YEOMEN OF THE GUARD;

OR,

THE MERRYMAN AND HIS MAID.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

Vocal Score	...	Price, net 7s. od.	Pianoforte Solo	...	Price, net 4s. od.
"	" (Bound)	" " 10s. 6d.	Libretto	...	" " 1s. od.

CHAPPELL & CO., LTD., 50, NEW BOND ST., LONDON, W. 1.
AND SYDNEY.

FOR THE COUNTRIES OF NORTH AMERICA
CHAPPELL—HARMS Inc., 62, West 45th St., NEW YORK

*All Rights under the Copyright Act, 1911, and the International Copyright Conventions are reserved
Applications for the right of performing the above Opera, including the use of band parts, must be made to
Rupert D'Oyly Carte, Savoy Hotel, London, W.C. 2*

ALL RIGHTS RESERVED

Tous droits réservés

Chapman & Co.

Library, Univ. of
North Carolina

THE YEOMEN OF THE GUARD; OR, THE MERRYMAN AND HIS MAID.

Dramatis Personæ.

SIR RICHARD CHOLMONDELEY (*Lieutenant of the Tower*)

COLONEL FAIRFAX (*under sentence of death*)

SERGEANT MERYLL (*of the Yeomen of the Guard*)

LEONARD MERYLL (*his Son*)

JACK POINT (*a Strolling Jester*)

WILFRED SHADBOLT (*Head Jailor and Assistant Tormenter*)

THE HEADSMAN

FIRST YEOMAN

SECOND ..

FIRST CITIZEN

SECOND ..

ELSIE MAYNARD (*a Strolling Singer*)

PHOEBE MERYLL (*Sergeant Meryll's Daughter*)

DAME CARRUTHERS (*Housekeeper to the Tower*)

KATE (*her Niece*)

Chorus of Yeomen of the Guard, Gentlemen, Citizens, &c.

SCENE Tower Green.

Date.—16th Century.

THE YEOMEN OF THE GUARD.

CONTENTS.

	PAGE
OVERTURE	I

Art E. *See*

✓ 1.	INTRODUCTION AND SONG (<i>Phæbe</i>)	(When maiden loves she sits and sighs)	10
2.	DOUBLE CHORUS (<i>People and Yeomen, with Solo Baritone</i>)... ..	(Tower warders under orders)	15
3.	SONG WITH CHORUS (<i>Dame Carruthers and Yeomen</i>)	(When our gallant Norman foes)	25
4.	TRIO (<i>Phæbe, Leonard, and Meryll</i>)	(Alas ! I waver to and fro)	29
5.	BALLAD (<i>Fairfax</i>)... ..	(Is life a boon ?)	36
6	CHORUS (<i>Entrance of Crowd, Elsie, and Point</i>)	(Here's a man of jollity)	40
7.	DUET (<i>Elsie and Point</i>)	(I have a song to sing, O)	44
8.	TRIO (<i>Elsie, Point, and Lieutenant</i>)	(How say you, maiden, will you wed)	53
9.	RECIT. AND SONG (<i>Point</i>)	(I've jibe and joke and quip and crank)	60
10.	RECIT. AND SONG (<i>Elsie</i>)	('Tis done ! I am a bride)	63
11.	SONG (<i>Phæbe</i>)	(Were I thy bride)	70
12.	FINALE	(Oh, Sergeant Meryll, is it true—)	74

Art II.

1.	{	CHORUS	...	...	...	...	(Night has spread her pall once more)	...	111
		SOLO (<i>Dame Carruthers</i>)	...	...	...	...	(Warders are ye ?)	...	113
✓ 2.		SONG (<i>Point</i>)	...	...	...	...	(Oh ! a private buffoon is a light-hearted loon)	...	119
3.		DUET (<i>Point and Wilfred</i>)	...	...	...	...	(Hereupon we're both agreed)	...	122
4.		BALLAD (<i>Fairfax</i>)	...	...	...	...	(Free from his fetters grim)	...	126
5.		QUARTET (<i>Kate, Dame Carruthers, Fairfax, and Sergeant Meryll</i>)	...	...	...	...	(Strange adventure !)	...	129
6.		SCENE (<i>Elsie, Phæbe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, and Chorus</i>)	...	...	...	...	(Hark ! What was that, sir ?)	...	132
✓ 7.		TRIO (<i>Elsie, Phæbe, and Fairfax</i>)	...	...	...	...	(A man who would woo a fair maid)	...	145
✓ 8.		QUARTET (<i>Elsie, Phæbe, Fairfax, and Point</i>)	...	...	...	...	(When a wooer goes a-wooing)	...	152
9.		DUET (<i>Dame Carruthers and Sergeant Meryll</i>)	...	...	...	...	(Rapture ! rapture !)	...	158
10.		FINALE	...	...	...	...	(Comes the pretty young bride)	...	164

The Yeomen of the Guard;

or,

REVISED EDITION.

THE MERRYMAN AND HIS MAID.

Written by
W. S. GILBERT.

OVERTURE.

Composed by
ARTHUR SULLIVAN.

Allegro brillante e maestoso.

PIANO. *ff* Brass. *marcato*

Viol. *brillante* *ff*

18577

Clar.
p

First system of musical notation for the Clarinet part. It consists of a treble and bass staff in B-flat major (two flats). The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *p* (piano) is present at the beginning.

Viol. & Fag.

Second system of musical notation for the Violin and Bassoon parts. It consists of a treble and bass staff in B-flat major. The treble staff features a melodic line with slurs and ties, while the bass staff has a more rhythmic accompaniment. The dynamic marking *p* is also present.

Ob. Viol.
p

Third system of musical notation for the Oboe and Violin parts. It consists of a treble and bass staff in B-flat major. The treble staff shows a melodic line for the Oboe, and the bass staff shows a more active accompaniment for the Violin. A dynamic marking of *p* is present.

p

Fourth system of musical notation, continuing the Oboe and Violin parts. It consists of a treble and bass staff in B-flat major. The treble staff has a melodic line, and the bass staff has a more active accompaniment. A dynamic marking of *p* is present.

Ob.
p

Fifth system of musical notation for the Oboe part. It consists of a treble and bass staff in B-flat major. The treble staff contains a melodic line, and the bass staff has a more active accompaniment. A dynamic marking of *p* is present.

F1.

Sixth system of musical notation for the Flute part. It consists of a treble and bass staff in B-flat major. The treble staff contains a melodic line, and the bass staff has a more active accompaniment. A dynamic marking of *p* is present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of chords and arpeggiated figures in both hands.

Second system of musical notation. The right hand includes a *Viol.* (Violin) part. Dynamics include *p* (piano) and *sf* (sforzando).

Third system of musical notation, continuing the grand staff with treble and bass clefs. The music features complex chordal textures and arpeggiated patterns.

Fourth system of musical notation. The right hand includes a *Brass.* (Brass) part. Dynamics include *pp* (pianissimo) and *p* (piano).

Fifth system of musical notation. The right hand includes a *cresc.* (crescendo) marking. Dynamics include *f* (forte).

Sixth system of musical notation. The right hand includes a *ff TUTTI.* (fortissimo tutti) marking. Dynamics include *sf* (sforzando).



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The bass line is more active, featuring eighth and sixteenth notes, while the treble line has more sustained chords and some eighth notes.

Second system of musical notation, continuing the grand staff. It includes the instruction *cresc.* (crescendo) in both staves. The bass line continues with rhythmic patterns, and the treble line features sustained chords and some eighth notes.

Third system of musical notation, featuring a grand staff. The treble staff is labeled *Viol.* (Violin) and includes the instruction *f* (forte). The bass staff includes the instruction *marcato*. The treble line features triplets of eighth notes, and the bass line has a more rhythmic pattern.

Fourth system of musical notation, featuring a grand staff. The treble staff continues with eighth notes, and the bass staff features a rhythmic pattern with eighth and sixteenth notes.

Fifth system of musical notation, featuring a grand staff. The treble staff continues with eighth notes, and the bass staff features a rhythmic pattern with eighth and sixteenth notes.

Sixth system of musical notation, featuring a grand staff. The treble staff continues with eighth notes, and the bass staff features a rhythmic pattern with eighth and sixteenth notes. The system concludes with the instruction *p* (piano) and the label *Clar.* (Clarinet).

Viol. Ob.

First system of the musical score, featuring Violin (Viol.) and Oboe (Ob.) staves. The music is in a key with three flats and a 3/8 time signature. The Violin part has a melodic line with slurs, while the Oboe part provides harmonic support with chords and single notes.

Second system of the musical score, continuing the Violin and Oboe parts. The Violin part includes a *dim.* (diminuendo) marking. The Oboe part continues with harmonic accompaniment.

Third system of the musical score, introducing the Clarinet (Clar.) and Violin (Viol.) parts. The Clarinet part begins with a *p* (piano) dynamic and a *sempre dim* (sempre diminuendo) instruction. The Violin part continues with a melodic line. Below the staves, there are markings: *pp*, *Pa.*, ***, *Pa.*, ***, *Pa.*, ***, *Pa.*, ***.

Fourth system of the musical score, featuring the Violin part. Below the staves, there are markings: *Pa.*, ***, *Pa. pp*, ***, *Pa. pp*, ***, *Pa. pp*, ***.

Fifth system of the musical score, featuring the Viola part. The Viola part begins with a *pp* (pianissimo) dynamic. Below the staves, there are markings: *Pa.*, ***, *Pa.*, ***, *Pa.*, ***, *pp*.

Sixth system of the musical score, featuring Oboe and Clarinet (Ob. & Clar.), Trombone (Trombe), and Flute and Oboe (Fl. & Ob.) parts. The Oboe and Clarinet part begins with a *pp* dynamic. The Trombone part begins with a *pp* dynamic. Below the staves, there are markings: *pp*, *pp*.

Wood wind *mf*

p Strings

cresc.

cresc.

p

cresc.

p Cor.

Qw. *

Qw. *

Qw. *

Qw. *

Qw. *

Tromba. *p* *cresc. molto*

The musical score is arranged in five systems. The first system shows the Wood wind and Strings. The second system continues the Strings and introduces a crescendo. The third system introduces the Cor. (Coronet) and features a trill in the Wood wind. The fourth system continues the Cor. and features a trill in the Wood wind. The fifth system introduces the Tromba and features a crescendo molto.



First system of musical notation. The top staff features a melodic line with eighth and sixteenth notes. The piano accompaniment in the grand staff includes chords and a bass line with eighth notes. Performance markings include *cresc. molto*, *ff*, and *TUTTI.* with a *con fuoco* tempo instruction.



Second system of musical notation. The piano accompaniment continues with sustained chords and a steady bass line. The marking *sempre con fuoco* is present.



Third system of musical notation. The piano accompaniment features a more active bass line with eighth notes. The marking *con fuoco* is present.



Fourth system of musical notation. The piano accompaniment continues with sustained chords and a steady bass line.



Act I.

No. 1.

INTRODUCTION & SONG.—(Phœbe.)

*We must find a way to save
him yet**Allegretto non troppo.*

PIANO.

The musical score is written for piano and consists of five systems of music. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 2/4. The tempo is marked 'Allegretto non troppo.' The first system begins with a forte 'f' dynamic. The second and third systems continue the accompaniment with various chordal textures. The fourth system features a piano 'p' dynamic marking. The fifth system concludes the piece. The notation includes a variety of musical elements such as chords, arpeggios, and melodic fragments in both the treble and bass staves.

PHOEBE.

1. When

maid-en loves, she sits and sighs, She wanders to and fro; Un-bid-den tear-drops

fill her eyes, And to all questions she re-plies, With a sad "heigh - ho!"

meno mosso
'Tis but a lit-tle word— "heigh - ho!"

a tempo

So soft, 'tis scarcely heard— "heigh-ho!" An i - dle breath— Yet

life and death May hang up - on a maids "heigh - ho!"

C

An i - dle breath— Yet life and death May hang up - on a maids "heigh - ho!"

2. When maid-en loves, she mopes a-part, As owl mopes on a

tree; Al-though she keen-ly feels the smart, She can-not tell what ails her heart, With its

sad "Ah mel"

meno mosso
'Tis but a fool-ish sigh—"Ah mel" Born but to droop and die—"Ah mel"

a tempo

Yet all the sense Of e - lo - quence Lies hid - den in a maid's "Ah

me!" Yet all the sense Of e - lo - quence Lies hid - den

in a maid's "Ah me!" "Ah me!" "Ah me!"

Yet all the sense Of e - lo - quence Lies hid - - den in a maid's "Ah

me!"

No. 2.

DOUBLE CHORUS.—(People and Yeomen, with Solo Baritone.)

Allegro vivace.

PIANO.

PEOPLE. *f staccato*
 Tow - er war - ders,
f staccato
 Tow - er war - ders,

Un - der or - ders, Gal - lant pike-men, va - liant sword-ers! Brave in bear - ing,
 Un - der or - ders, Gal - lant pike-men, va - liant sword-ers! Brave in bear - ing,

Foe-men scar-ing, In their by-gone days of dar-ing! Ne'er a stran-ger

Foe-men scar-ing, In their by-gone days of dar-ing! Ne'er a stran-ger

The first system of the musical score consists of two staves. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "Foe-men scar-ing, In their by-gone days of dar-ing! Ne'er a stran-ger".

There to dan-ger- Each was o'er the world a ran-ger: To the sto-ry

There to dan-ger- Each was o'er the world a ran-ger: To the sto-ry

The second system of the musical score continues the vocal and piano parts. The lyrics are: "There to dan-ger- Each was o'er the world a ran-ger: To the sto-ry".

Of our glo-ry Each a bold, a bold con-tri-bu-to-ry!

Of our glo-ry Each a bold, a bold con-tri-bu-to-ry!

The third system of the musical score continues the vocal and piano parts. The lyrics are: "Of our glo-ry Each a bold, a bold con-tri-bu-to-ry!". A section marker 'A' is placed above the final measure of the vocal line. The piano part ends with a forte 'f' dynamic marking.

YEOMEN.
TENORS.

In the au - tumn of our life, Here— at rest in am - ple

BASSES.

In the au - tumn of our life, Here— at rest in am - ple

clo-ver, We rejoice in telling o-ver Our im-pet-u-ous May and June.

clo-ver, We rejoice in telling o-ver Our im-pet-u-ous May and June.

B
In the eve - ning of our day, With the sun of life de - cli - ning,

In the eve - ning of our day, With the sun of life de - cli - ning, We re -

We re-call with-out re-pi-ning All the heat of by-gone noon,

- call with-out re - pi-ning All the heat of by-gone noon,

We re-call with-out re-pi-ning, All the heat, We re -

We re - call with-out re - pi-ning, All the heat, We re -

un poco rall.

- call, re-call All the heat of by-gone noon.

un poco rall.

- call, re - call All of by-gone noon.

un poco rall.

a tempo f

p

C SOLO, 2nd YEOMAN.

This the au - tumn of our life, — This the eve - ning

p

of — our day; Wea - ry we — of bat - tle strife, —

Wea - ry — we — of — mor - - - - - tal fray. But our

D

year_ is not so spent, And our days_ are not so fa - ded,

But that we with one consent, Were our lov - ed land in - va - ded,

Still would face a for - eign foe, As in days of long a - go, Still would

face a for - eign foe, As in days of long a - go, As in

days_ of long a - go, As in days_ of long a -

p *colla voce*

YEOMEN.

- go. Still would face a for - eign foe, As in days of long a -

Still would face a for - eign foe, As in days of long a -

f a tempo

PEOPLE.

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

- go.

- go.

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing,

F

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

YEOMEN.

TENORS. *sost.*

This the au - tumn of our life, —

BASSES. *sost.*

This the au - tumn of our life, —

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing! —

This the eve - ning of — our day,

This the eve - ning of — our day,

Ne'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:

Ne'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:

Wea - ry we of bat - tle strife

Wea - ry we of bat - tle strife

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

Wea - ry we of mor - tal

Wea - ry we of mor - tal

G

- to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu -

- to - ry! To the sto - ry Of our glo - ry Each a hold con - tri - bu -

fray. This the au - - - tumn of our life,

fray. This the au - tumn of our life, This the eve - ning of our

f

- to - ry! Each a bold con - tri - bu - to - ry!

- to - ry! Each a bold con - tri - bu - to - ry!

— This the eve - ning of our day.

day, This the eve - ning of our day.

No 3.

SONG with CHORUS.— (Dame Carruthers and Yeomen.)

Allegro moderato e maestoso.

PIANO.

DAME CARRUTHERS.

1. When our gallant Normanfoes Made our mer-ry land their own, And the
2. With - in its wall of rock The flower of the brave Have

Sax-ons from the Con-quer-or were fly - ing, At his bid-ding it a rose, In its
perished with a con-stan-cy un-sha-ken. From the dun-geon to the block, From the

pan-o-ply of stone, A sen-ti-nel un-liv-ing and un-dy-ing. In -
scaffold to the grave, Is a jour-ney ma-ny gal-lant hearts have ta-ken. And the

- sen - si - ble, I trow, As a sen - ti - nel should be, Tho' a queen to save her head should come a -
wick - ed flames may hiss Round the he - roes who have fought For conscience and for home in all its

- su - ing; There's a le - gend on its brow That is e - lo - quent to me, And it
beau - ty; But the grim old for - ta - lice Takes lit - tle heed of aught That

tells of du - ty — done — and du - ty do - - - ing,
comes not in the — mea - sure of its du - - - ty.

"The screw may twist and the rack may turn, And

men may bleed and men may burn, O'er Lon - don town and its

gold - en hoard I keep_ my_ si - lent_ watch and ward!"

TENORS & BASSES, *p*

The

O'er Lon - don town and all its hoard,

cresc.

screw may twist and the rack may turn, And men may bleed and

p

cresc.

O'er Londontown and all its hoard

men may burn, O'er Lon - don town and its gold - en hoard I

I keep my si - - lent, si - - lent watch and ward!

keep my si - - lent watch and ward!

2. *rall.*

si - - lent - watch - and ward!

watch and ward!

p.

No. 4.

Phoebe

TRIO.—(Phoebe, Leonard and Meryll.)

up to it to the end
Soon as I take my blessing to
dear. dear Leonard

Allegretto un poco agitato.

VOICE. *PHOEBE.*

A - las! I wa - ver to and fro - Dark

PIANO.

f *p*

dan - ger hangs up-on the deed! Dark dan - ger hangs up-on the deed!

LEONARD.

Dark dan - ger hangs up-on the deed!

MERYLL.

Dark dan - ger hangs up-on the deed!

LEONARD.

The scheme is rash and well— may fail; But ours are not the

p

*

hearts— that—quail— The hands that shrink—the cheeks that pale In hours—

cresc.

f

No, ours are not the hearts that

— of need! No, ours are not the hearts that

No, ours are not the hearts that

Qw

*

quail, The hands— that shrink, the cheeks— that—pale, The hands—that

quail, The hands that shrink, the cheeks that pale, The hands that

quail, The hands that shrink, the cheeks that pale,— that

cresc.

shrink, — the cheeks that pale In hours — of need!

shrink, — the cheeks that pale In hours — of need!

pale, — the cheeks that pale In hours — of need!

f *p* *p'*

MERYLL.

The

air I breathe to him I owe: My life is his — I count it naught!

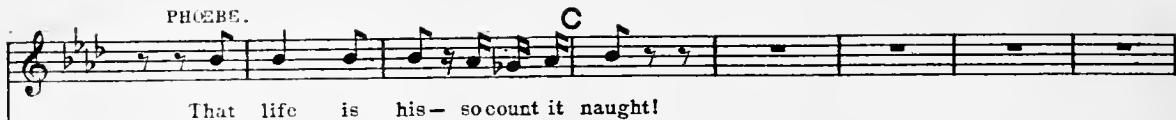
dim.

air I breathe to him I owe: My life is his — I count it naught!

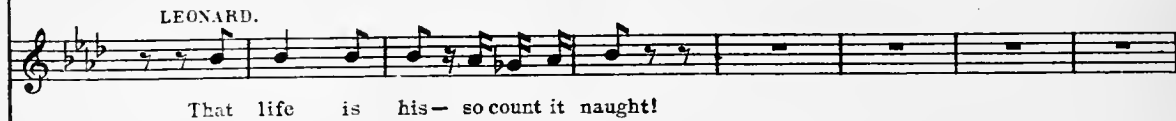
dim.

dim.

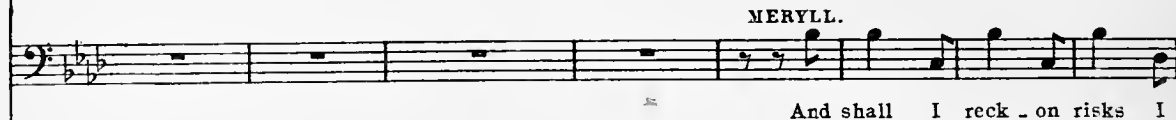
PHOEBE.



LEONARD.



MERYLL.



PHOEBE & LEONARD.

D

And shall we reck - on risks we run — To save

- thy thought!

* *And.*

*

the life of such an one?

Un - wor - thy thought!

MERYLL.

Un - wor - thy thought

E

Un - wor - thy thought! —

Un - wor - thy thought! —

PHOEBE.

We may suc - ceed - who can fore - tell? May heaven help our hope -

LEONARD.

We may suc - ceed - who can fore - tell? May heaven help our hope -

MERYLL.

We may suc - ceed - who can fore - tell? May heaven help our hope -

May heaven help our hope -

May heaven help our hope -

May heaven help our hope -

8

fare - well

fare - well

fare - well

May ——— heaven ———

May ——— heaven ———

May ——— heaven ——— help ——— our ——— hope ———

dim.

* *ad.*

help ——— our hope ——— fare ——— well!!

help ——— our hope ——— fare ——— well!!

help ——— our hope ——— fare ——— well!!

p

*

ad.

*

No 5.

BALLAD (Fairfax.)

Andante espressione.

VOICE.

1. Is life a

PIANO.

*f**p*

boon?

If

so,

it must

be - fal

That Death, when_e'er he

call,

Must—

call

too

soon.

Though four - score years he

give,

Yet one would pray to live—

An - o - ther

moon! What

kind of plaint have I, Who per - ish in Ju - ly, Who per - ish

un poco rit. *a tempo*
in Ju - ly? I might have had to die, — Per -

colla voce

- chance, in June! I might have had to die, — Per - chance, in

June!

f *p*

2. Is life a thorn? Then count it not a whit! Nay,

count it not a whit! Man is well done _____ with it;

Soon _____ as he's born He should all means es - say To put the

plague a - way; And I, war - worn, Poor

rall. un poco

cap - tured fu - gi - tive, My life most glad - ly — give — I

colla voce

a tempo

might have had to live — An - o - ther morn! I

might have had to live, — to live An - o - ther morn!

colla voce

p

f

No. 6.

CHORUS.—(Entrance of Crowd, Elsie and Point.)

Allegro con brio.

PIANO. *f*

1st & 2nd SOPRANOS.

A Here's a man of jol-li - ty,

Give us of your qual - i - ty,

TENORS & BASSES.

Here's a man of jol-li - ty,

Jibe, joke, jol-li - fy!

Give us of your qual - i - ty,

Jibe, joke, jol-li - fy!

f

unis.

Come fool, fol - li - fy! If you va - pour va - pid - ly, Ri - ver run - neth ra - pid - ly,

unis.

Come fool, fol - li - fy! If you va - pour va - pid - ly, Ri - ver run - neth ra - pid - ly,

In - to it we - fling Bird who does - nt - sing! Give us an ex - per - i - ment

In - to it we - fling Bird who does - nt - sing! Give us an ex - per - i - ment

In the art of mer - ri - ment; In - to it we - throw Cock who does - nt - crow.

In the art of mer - ri - ment; In - to it we - throw Cock who does - nt - crow.

B Banish your ti-mid-i-ty, And with all ra-pid-i-ty

unis.
Give us quip and quid-di-ty-

Banish your ti-mid-i-ty, And with all ra-pid-i-ty

unis.
Give us quip and quid-di-ty-

Wil-ly-nil-ly, O! Riv-er none can mol-li-fy;- In-to it we throw

Wil-ly-nil-ly, O! Riv-er none can mol-li-fy;- In-to it we throw

Fool who does-n't fol-li-fy, Cock who does.n't crow! Ban-ish your ti-mid-i-ty,

Fool who does-n't fol-li-fy, Cock who does.n't crow! Ban-ish your ti-mid-i-ty,

And with all ra-pid-i-ty Give us quip and quid-di-ty- Wil-ly-nil-ly, O! —

And with all ra-pid-i-ty Give us quip and quid-di-ty- Wil-ly-nil-ly, O! —

sf

Dialogue through.

pp

[C] play under dialogue

Twine on Eliza's Works

№ 7.

DUET.—(Elsie and Point.)

Allegro con brio.

PIANO.

220.

* Led.

* Leo.

* 20

POINT.

ELSIE.

I have a song to sing, O! _____ Sing me your song, O! _____

220.

✱

POINT.

It is sung to the moon By a love-lorn loon, Who

22

* 22

—

✱

fled from the mock-ing throng, O! It's the song of a mer-ry-man, mop-ing mum, Whose

22.

✻

220.

* Led.

❖

soul was sad, and whose glance was glum, Who sipped no sup, and who craved no crumb, As he

Red. * *Red.* * *Red.* * *Red.* *

sighed for the love of a la - dye, Heigh - dy! Heigh - dy! Mis-e - ry me,

pp *Red.* *

lack-a - day - dee! He sipped no sup, and he craved no crumb, As he sighed for the love of a

Red. * *Red.* *

la - dye! 2. I have a song to sing, O!

ELSIE.

Red. *

POINT.

What is your song, O? _____

ELSIE.

It is sung with the ring Of the songs maids sing Who

The musical score is written on three staves. The top staff is for the vocal melody, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a half rest, followed by a series of eighth and quarter notes. The lyrics 'What is your song, O?' are written below the first part of the melody, followed by a blank line for the singer's response. The second part of the melody, labeled 'ELSIE.', has the lyrics 'It is sung with the ring Of the songs maids sing Who'. The middle and bottom staves are for the piano accompaniment, both using bass clefs and the same two-flat key signature. The accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand, often with slurs and ties. The piece concludes with a double bar line and a repeat sign.

love with a love life - long, O! It's the song of a mer-ry-maid, peer-ly proud, Who lov'd a lord, and who

laugh'd a - loud At the moan of the mer-ry-man, mop-ing mum, Whose soul was sad, and whose

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a

la - dye! Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dee! He

pp

Red. *

sipped no sup, and he craved no crumb, As he sighed for the love of a la - dye!

Red. * Red. *

POINT. ELSIE. POINT.

3. I have a song to sing, O! Sing me your song! O! It is

Red.

sung to the knell Of a church - yard - bell, And a dole - ful dirge ding dong, O! It's a

* Red. *

song of a pop-in-jay, brave-ly born, Who turned up his no-ble nose with scorn At the

Red. * Red. * Red. * Red. *

hum-ble mer-ry-maid, peer-ly proud, Who lov'd a lord, and who laugh'd a-loud At the

Red. * Red. * Red. * Red. *

moan of the mer-ry-man, mop-ing mum, Whose soul was sad, and whose glance was glum, Who

Red. * Red. * Red. * Red. *

sipped no sup, and who craved no crumb, As he sighed for the love of a la-dye! Heigh-dy!

Red. * Red. * Red. * Red. *

Heigh - dy! mis-e-ry me, lack-a-day-dee! He sipped no sup, and he craved no crumb, As he

sighed for the love of a la - dy

ELSIE.
4. I have a song to sing. O!

POINT.

ELSIE.
Sing me your song O! ————— It is sung with a sigh And a tear in the eye, For it

tells of a right-ed wrong, O! It's a song of the mer-ry-maid, once so gay. Who

turned on her heel and tripped a-way From the pea-cock popin-jay, brave-ly horn Who turned up his no-ble

* Red. * Red. * Red. * Red. *

nose with scorn At the hum-ble heart that he did not prize; So she begged on her knees, with

Red. * Red. * Red. * Red. *

down-cast eyes, For the love of the mer-ry-man, mop-ing mum, Whose soul was sad and whose

Red. * Red. * Red. * Red. *

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a la - dye!

Red. * Red. * Red. * Red. *

BOTH
Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he

1st SOPRANOS
Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he

2nd SOPRANOS
p *cresc.*
Oo

TENORS & BASSES
p *cresc.*
Oo

cresc. *molto*

* *Red.* * *Red.* * *Red.* *

Faster
f
sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

f
sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

f
Ah!

f
Ah!

f *Faster*

* *Red.* * *Red.* *

cresc.
Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he

cresc.
Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he

cresc.

cresc.

lived in the love of a la-dye! —

lived in the love of a la-dye! —

ff

No. 8.

TRIO.—(Elsie, Point, and Lieutenant.)

int. For my part I am sure It is your duty to ask

Allegro vivace.

LIEUTENANT.

VOICE.

PIANO.

How say you, mai - den,

will you wed A man a - bout to lose his head? For

half an hour You'll be a wife, And then the dower Is yours for

life. A head - less bride-groom why re - fuse? If

truth the po - ets tell, Most bride - grooms, ere they

mar - ry, lose Both head and heart as well! A

ELSIE.

strange pro - po - sal you re - veal, It al - most makes my sen - ses

reel. A - las! I'm ve - ry poor in - deed, And

such a sum I sore - ly need. My mo - ther, sir, is

like to die, This mo - ney life may bring, Bear

this in mind, I pray, if I Con - sent to do this

thing! ^{POINT.} Tho' as a gen'ral rule of life I don't al - low my prom-ised wife, My

love - ly bride that is to be, To mar - ry a - ny - one but me, Yet

if the fee is prompt - ly paid, And he, in well earnd grave,

With - in the hour is du - ly laid, Oh - jee - tion I will

waive! Yes, oh - jee - tion I will waive!

ELSIE.
POINT.
LIEUT.

Temp-ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our

sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,

sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,

sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

- to you! Oh, temp - ta - tion,

- to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

- to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Right in - to you!

58

Oh. *Hand over heels!* *temp.*

Head o-ver heels, Head o-ver heels, Head o-ver heels,

Head o-ver heels, Head o-ver heels, Head o-ver heels,

8

Musical score for "The Charge of the Light Brigade". The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "ta - tion, Oh, temp - Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head". The piano part features a prominent bass line with a rising melodic line in the right hand. The score ends with a double bar line and a repeat sign.

[illegible]

Oh, tempta - tion
heels, Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o-ver heels!
Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o - ver, o-ver heels!

Allegretto * *Allegretto*

Più lento
p Temp - ta - tion, oh, tempta - tion!
p Temp - ta - tion, oh, tempta - tion!
p Temp - ta - tion, oh, tempta - tion!

Più lento
p *p* *p*

Allegretto *

Allegretto * *Allegretto* *

Point: In her a pretty wit - dramatic - a
pretty pretty wit -

No. 9.

RECIT & SONG.-(Point)

Allegretto.

VOICE.

PIANO.

I've jibe and joke And quip and crank, For low-ly

folk And men of rank. I ply my

craft And know no fear, But aim my shaft At prince or

peer. At peer or prince — at prince or peer, I

aim my shaft and know no fear!

rall.

Allegretto non troppo vivace.

1. I've wisdom from the East and from the West, That's
set a braggart quailing with a quip, The

subject to no ac - a - dem - ic rule; You may find it in the jeering of a
up-start I can with - er with a whim, He may wear a mer - ry laugh up - on his

jest, Or dis - til it from the fol - ly of a fool. I can
lip, But his laugh - ter has an ec - ho that is grim! When they're

teach you with a quip; if I've a mind; I can trick you in - to learning with a
offer'd to the world in mer-ry guise, Un - pleasant truths are swallowed with a

laugh; Oh win-now all my fol-ly, fol-ly, fol-ly, and you'll find A
will- For he who'd make his fel-low, fel-low, fel-low-creatures wise Should

grain or two of truth a-mong the chaff! Oh win - now all my fol-ly, fol-ly, fol-ly, and you'll find A
al-ways gild the phil-o-sophic pill! For he who'd make his fellow, fellow, fel-low-creatures wise Should

grain or two of truth a-mong the chaff!
al-ways gild the phil-o-sop-ic pill!

1. 2. I can

RECIT. and SONG.—(Elsie.)

A bridegroom all un-known, save in this wise, To-day he dies! To-day, alas, he

Allegro un poco agitato.

dies!

Though tear and long-drawn sigh

I'll fit a bride, — No sadder wife than I The

whole world wide! Ah me! Ah

mel Yet maids there be Who would consent to

Ped. *

lose The ve - ry rose of youth, The flow' of

life, To he, in hon - est truth, A wed - ded wife,

No mat - ter whose! No mat - ter whose!

Ped. * *Ped.* *

Ah me, what pro - fit we, O maids that sigh, _____ Though

Ria. * *Ria.* * *Ria.* * *Ria.* * *Ria.* * *Ria.* *

gold, _____ *poco rall.* tho' gold should live, If wed - ded love _____ must

Ria. * *colla voce* * *f* * *mp* *

die?

a tempo * *f* * *p* * *Ria.* *

Er half an hour has rung, A wi - dow I! _____

Ria. * *

Ah heaven, he is too young, Too brave to die! Ah

mel Ah mel Yet

wives there be So wea - ry worn, I trow, That they would scarce complain,

So that they could In half an hour at - tain To wi - dow - hood,

No mat - ter how! No mat - ter
 how! O wea - ry wives, Who
 wi - dow - hood would win, Re - joice
 re - joice, that ye have time To wea - ry in!

colla voce *f* *mp* *p*
poco rall. *cresc.*

Re. * *Re.* *
Re. * *Re.* * *Re.* *
Re. * *Re.* * *Re.* *

O wea - ry
 wives, — Who wi - dow - hood would win, — Re - joice, —
cresc.
f
Ossia. — joice, — O wea - ry, wea - ry wives, re -
brill.
 re - joice, re - joice, — O wea - ry, wea - ry wives, re -
f
f
 — joice!
 — joice!
ff

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment includes various textures, such as block chords, arpeggiated figures, and melodic lines. Dynamics like *cresc.*, *f*, and *ff* are used to build intensity. The score includes an *Ossia.* section and ends with a double bar line.

SONG.— (Phoebe.)

Allegro grazioso.

VOICE.

PIANO.

Were I thy bride, Then

all the world be side Were not too wide To hold my wealth of love— Were

I thy bride! Up - on thy breast My

lov - ing head would rest, As on her nest The ten - der tur - tle dove— Were

I thy bride! This heart of mine Would

be one heart with thine, And in that shrine Our hap-pi-ness would dwell— Were

I thy bride! And all day long Our

lives should be a song: No grief, no wrong Should make my heart re-bel— Were

I thy bride! The sil - v'ry flute, The

me - lan - cho - ly lute, Were night owl's hoot To my low - whispered coo - Were

I thy bride! The sky - lark's trill Were

but dis - cord - ance shrill To the soft thrill Of woo - ing as I'd woo -

Were I thy bride The

ro - se's sigh Were as a car-ri-on's cry To lul - la -

pp

Ad. * *Ad.* * *Ad.* *

- by Such as I'd sing to thee, Were I thy

Ad. * *Ad.* *

bridel A fea - ther's press Were

Ad. * *Ad.* * *Ad.* *

lead - en hea - vi - ness To my car - ess. But then, of course, you see I'm

Ad. * *Ad.* * *Ad.* *

not thy bridel

Ad. *

FINALE.—ACT I.

Allegro maestoso.

PIANO.

*ff**tr**brillante.**f**sf**sf*

A **TENORS, *unis.***

CHORUS OF YEOMEN, *BASSES, unis.*

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or-ders? Thy

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or-ders? Thy

son, whose deeds of der-ring-do Are e-choed all the coun-try through, Has come to join the Tow-er

son, whose deeds of der-ring-do Are e-choed all the coun-try through, Has come to join the Tow-er

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

shout on shout and cheer on cheer, Hur-rah! Hur-rah! Hur-rah!

shout on shout and cheer, on cheer, Hur-rah! Hur-rah! Hur-rah!

B MERVLL.

Ye Tow - er War - ders, nursed in war's a-larms,

p

Suck - led on gun - pow - der and wean'd on glo - ry, Be -

- hold my son, whose all - sub - du - ing arms

Have form'd the theme of ma - ny a song and sto - ry! For - give his a - ged fa - ther's

pride; nor jeer His a - ged fa - ther's sym - pa - the - tic tear!

cresc.

***f* TENORS.**
Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in

***f* BASSES.**
Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in

ff

W * *W* * *W* *

time of pe - ril! Man of pow - er, Knight - hood's flow - er,

time of pe - ril! Man of pow - er, Knight - hood's flow - er,

W *

Wel-come to the grim old Tower: To the

Wel-come to the grim old Tower: To the

wel - come

Tow - er, wel - come thoul

Tow - er, wel - come thoul

D FAIRFAX.

For-bear, my friends, and spare me this o - va-tion: I have small claim to such con-si-der-

-a-tion: The tales that of my pro-wess are nar-ra-ted Have been pro-di-gious-ly ex-ag-ger-

FAIRFAX.
- a - ted, pro - di - gious - ly ex - ag - ger - a - ted.

TENORS.
'Tis

BASSES.
'Tis

ev - er thus! Wher - ev - er va - lour true is found, True

ev - er thus! Wher - ev - er va - lour true is found, True

mo - des - ty will there a - bound.

mo - des - ty will there a - bound.

p

rall.

Andante allegretto.

1st YEOMAN. Didst thou not, oh, Leonard Mer-yll! Standard lost in last cam-
 - paign, Res-cue it at dead-ly pe-ri! Bear it safe-ly back a-gain?
 Leo.nard
 Leo.nard

2nd YEOMAN. Didst thou not, when pri-soner
 Mer-yll, at his pe-ri! Bore it safe-ly back a - gain!
 Mer-yll, at his pe-ri! Bore it safe-ly back a - gain!

ta-ken, And debarr'd from all es-cape, Face, with gal-lant heart un-sha-ken, Death in

most ap-pall-ing shape?

CHORUS OF MEN.

Leo-nard Mer-yll faced his pe-riL, Death in most ap-pall-ing

Leo-nard Mer-yll faced his pe-riL, Death in most ap-pall-ing

FAIRFAX,

Tru-ly I was to be pit-ied, Hav-ing but an hour to live,

shape!

shape!

I re - luc - tant - ly sub - mit - ted, I had no al - ter - na -

rall.

- tive! Oh! the tales that are nar - ra - ted Of my deeds of der - ring -

p

do, Have been much ex - ag - ger - a - ted, Ve - ry much ex - ag - ger -

a - ted, Scarce a word of them is true! Scarce a word of - them is

true!

f TENORS.
They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted. Could not be ex-ag-ger-

f BASSES.
They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted, Could not be ex-ag-ger-

più f

FAIRFAX.
Scarce a word of them is true!

- a - ted, Ev-'ry word of them is true!

- a ted, Ev-'ry word of them is true!

f

RECIT. PHOEBE.
Leo-nard!

Allegro.

sempre f

RECIT.

FAIRFAX. PHOEBE.

I beg your par - don? Don't you know me?

a tempo

FAIRFAX. C

I'm little Phoe-be! Phoebe? What, little

p

Isthis Phoebe?

(Aside.)

Phoe - be? Who the deuce may she be?

WILFRED.

It can't be Phoe - be, sure - ly? Yes, 'tis Phoe - be -

Your sis - - ter Phoe - hel Your own. — lit - tle

sis - ter!

CHORUS OF MEN.

Aye, he speaks the truth; 'Tis

Aye, he speaks the truth; 'Tis

PHOEBE.

Oh, my

FAIRFAX.

Sis - ter Phoe - hel

Phoe - hel

Phoe - hel

Re. *

H

bro - ther! So

Why, how you've grown! I did not re_cog_nize you!

sempre p

This system contains the first system of music. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat major). The vocal line begins with a whole note rest, followed by a half note G4, a whole note rest, and a half note F#4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic marking *sempre p* (piano) is present.

ma - ny years! Oh, my bro - ther!

Oh, my

This system contains the second system of music. The vocal line continues with a half note G4, a whole note rest, a half note F#4, and a whole note rest. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *sempre p* is maintained.

Oh, bro - ther! Oh, bro - ther!

sis - ter! Oh, sis - ter! Oh, sis - ter!

f

This system contains the third system of music. The vocal line concludes with a half note G4, a whole note rest, a half note F#4, and a whole note rest. The piano accompaniment concludes with a half note G4, a whole note rest, a half note F#4, and a whole note rest. The dynamic marking *f* (forte) is present.

WILFRED.

Aye, hug him, girl! There are

FAIRFAX.

three thou mayst hug— Thy fa—ther and thy bro—ther and— my—self. Thy —

—self, for—sooth? And who art thou thy—self?

WILFRED.

PHOEBE.

Good sir, we are he—troth'd, Or more or

WILFRED.

less— But ra_ther less than more. To thy fond care I

Moderato.

p

RECIT.

do commend thy sis_ter. Be to her An

e_ver-watchful guardian— ea_gle-eyed! And whenshefeels (as some_times she does feel)

K u tempo moderato

Disposed to in_discrim_in_ate ca_ress, Be thou at hand to take those favours from her.

CHORUS of MEN. Be

Be

a tempo moderato

PHOEBE, *tenderly*.

Yes, yes, Be thou at hand to take those favours from me.

thou at hand to take those favours from her.

thou at hand to take those favours from her.

p

Allegro non troppo.

1st Verse WILFRED. To thy fra - ter - nal care— Thy sis - ter I com - mend;—

2nd Verse PHOEBE. a - mia - ble I've grown,— So in - no - cent as well,—

From ev - 'ry lurk - ing snare— Thy love - ly charge de - fend:

That if I'm left a - lone— The con - se - quen - ces fell No

And to a - chieve this end, Oh! grant, I pray, this boon - Oh
mor - tal can fore - tell, So grant, I pray, this boon - Oh

grant this boon - She shall not quit thy sight, From
grant this boon - I shall not quit thy sight, sight!

morn to af - ter - noon - From af - ter - noon to night - From seven o'clock to two - From

two to e - ven - tide - From dim twilight to 'leven at night, From dim twilight to 'leven at night {She} I

cresc.

CHORUS of MEN.

shall not quit thy side!

From morn to af - ter - noon = From

From morn to af - ter - noon = From

af - ter - noon to 'leven at night She shall not quit thy side!

af - ter - noon to 'leven at night She shall not quit thy side! 2nd Verse. PHOEBE. So

1.

2. FAIRFAX.

With bro - therly read - i - ness, For my fair sis -

p

-ter's sake, — At once — I — an - swer

"Yes" — That task I un - - der - - take —

M
My word I ne - ver break — I free - ly grant that boon, — And

rall. (*Tenderly*) *sostenuto* (*Kiss.*) (*Kiss.*)
I'll re-peat my plight— From morn to af - ter-noon— From af - ter-noon to night— From

pp rall. *p un poco più lento*

(Kiss) (Kiss) *Animato.*

sev'n o'clock to two— From two to eve-ning meal— From dim twi-light to 'leven at night, From

dim twi-light to 'leven at night, That com - pact I will seal.

CHORUS OF MEN.
f TENORS.
From morn to

f BASSES.
From morn to

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

boon!

boon!

Andante.

pp

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The voice part consists of a single melodic line. The score includes a piano (p) dynamic marking and a fermata over the final chord. The lyrics "The Rose Tree" are written below the piano part.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle. The lyrics are written below the bass staff, with asterisks marking the beginning of each line of lyrics.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a variety of musical notations, including eighth notes, quarter notes, and chords. There are also some decorative elements, such as a large 'X' mark above the treble staff in the first measure and a large 'X' mark below the bass staff in the first measure.

1st & 2nd SOPRANOS.

The pri - s'ner comes

to meet his doom;

The

TENORS & BASSES.

The pri - s'ner comes

to meet his doom;

The

block, the heads - man, and the tomb.

The fun - 'ral bell be - gins to

block, the heads - man, and the tomb.

The fun - 'ral bell be - gins to

toll; May Heav'n have mer - cy on his soul!

toll; May Heav'n have mer - cy on his soul!

mer - cy

May Heav'n have mer - cy

May Heav'n have mer - cy

on his soul!

Oh,

on his soul!

Mer - cy, thou whose smile has shone So many a cap-tive heart up-

trem.

p

on; Of all im - mured with in these walls, To-

day the ve - ry wor - thiest falls. Oh, Mer - cy, — thou whose

SOPRANOS.

TENOR & BASSES.

Oh, Mer - cy, — thou whose

Oh, Mer - cy, — thou whose

smile — has — shone So ma - ny a cap - tive heart up - on; — Of

smile — has — shone So ma - ny a cap - tive heart up - on; — Of

smile has shone So ma - ny a cap - tive heart up - on; — Of

all im - mured with - in these — walls The wor -

cresc. all im - mured with - in these walls, The

cresc. all im - mured with - in these walls, The

cresc. all im - mured with - in these walls, The

thiest, wor - thiest falls.

ve - ry wor - thiest falls. Oh,

ve - ry wor - thiest falls. Oh,

dim. *p*

Oh, Mer - cy.

Mer - cy, oh, Mer - cy.

Mer - cy, oh, Mer - cy.

dim. *p*

Doppio movimento
Allegro agitato

FAIRFAX.

My lord! my lord! I

ff *fp*

know not how to tell The news I bear! I and my

comrades sought the pris'ner's cell- He is not

cresc.

*

CHORUS. SOPRANOS.

there! He is not there! They sought the pris - 'ner's

He is not there! They sought the pris - 'ner's

FAIRFAX 1st & 2nd YEOMEN.

cell- he is not there! As

cell- he is not there!

p

escort for the prisoner We sought his cell, in duty bound; The double gratings open were, No prisoner at all we found! We

hunt.ed high, We hunt.ed here, The man we sought, with anx - ious care Had
2nd YEOMAN.
We hunt.ed low, We hunt.ed there-The man we sought, with anx - ious care Had

GIRLS.
Now,
van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in to emp - ty air!
van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in to emp - ty air!

by my troth, the news is fair, The man has van-ish'd in - to

S
air. As es_cort for the pri-son-er They sought his cell, in du-ty bound; The
TENORS & BASSES. *p*
As es_cort for the pri-son-er They sought his cell, in du-ty bound; The
FAIRFAX & 1st YEOMAN. *p*
As es_cort for the pri-son-er We sought his cell, in du-ty bound; The
2nd YEOMAN. *p*
As es_cort for the pri-son-er We sought his cell, in du-ty bound; The

dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed high, They
dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed low,
dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed high, We
dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed low,

hunt - ed here, The man they sought with an - xious care Had

They hunt - ed there- The man they sought with an - xious care Had

hunt - ed here, The man we sought with an - xious care Had

We hunt - ed there- The man we sought with an - xious care Had

van-ish'd in - to emp - ty air! The man they sought with anxious care Had van-ish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man they sought with anxious care Had van-ish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in - to emp - ty air!

T LIEUTENANT.

(to WILFRED.)

As-tound-ing news! The pris- 'ner fled.

Thy life shall for-feit be in-

WILFRED.

-stead!

My lord, I did not set him free,

I hate the man- my ri - val he!

U

LIEUT. (to WILFRED.)

Thy life shall for-feit be in -

MERYLL.

The pris - 'ner gone- I'm all a - gapel

WILFRED.

-stead: My lord,

Who could have help'd him to es-cape?

PHOEBE.

I did not set him free! In-deed I can't i-ma-gine who! I've no i-dea at all-have

DAME CARRUTHERS.

ELSIE.

you? Of his es-cape no tra-ces lurk, Enchantment must have been at work! What have I

done! Oh, woe is me! I am his wife, and he is

PHOEBE & DAME CARRUTHERS.

In-deed I can't i-ma-gine who! I've no i-dea at all, have

POINT.

free! Oh! woe is you? Your an-guish sink! Oh, woe is

you?

me, I rather think! Oh, woe is me, I rather think! Yes, woe is me, I rather think! Whate'er be-

- tide You are his bride, And I am left A lone-be-reft! Yes, woe is me, I rather think! Yes, woe is

cresc.

TUTTI. p *cresc. molto*

Ah!

me, I rather think! Yes, woe is me, Yes, woe is me, Yes, woe is me, Yes, woe is me, I rather

molto

*Allegro con molto brio.**ff*

think. LIEUTENANT.

ff

(LIEUT.) All frenzied, frenzied with despair I rave, The grave is cheat_ed of its due. Who is, who

CHORUS. 1st & 2nd SOPS. PHOEBE & DAME C. with 2nd SOPS.

All frenzied, frenzied with despair they rave, The grave is cheat_ed of its due. Who is, who

TENORS & BASSES. FAIRFAX with TENORS, WILFRED & MERYLL with BASSES.

All frenzied, frenzied with despair, they rave, The grave is cheat_ed of its due. Who is, who

*Allegro con molto brio.**ff*

(L.) is the mis_be_got _ ten knave Who hath con_triv'd this deed to do?

is the mis_be_got _ ten knave Who hath con_triv'd this deed to do?

is the mis_be_got _ ten knave Who hath con_triv'd this deed to do?

(L.) Let search, let search be made throughout the land, Or my vin - die - tive an - ger

Let search, let search be made throughout the land, Or his vin - die - tive an - ger

Let search, let search be made throughout the land, Or his vin - die - tive an - ger

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a single whole rest. The second staff is a vocal line with a treble clef, containing a melody of eighth and quarter notes. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both containing block chords and moving bass lines. The lyrics are written below the vocal staves.

W

(L.) dread- A thou - sand marks, a thousand marks I'll hand Who brings him here, a - live or

dread- A thou - sand marks, a thousand marks he'll hand Who brings him here, a - live or

dread- A thou - sand marks, a thousand marks he'll hand Who brings him here, a - live o.

The second system of the musical score also consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing a single whole rest. The second staff is a vocal line with a treble clef, containing a melody of eighth and quarter notes. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both containing block chords and moving bass lines. The lyrics are written below the vocal staves.

(L.) dead, Who brings him here, a - live

dead, Who brings him here, a - live

dead, Who brings him here, a - live

f *f*

Ad. *

(L.) or dead! A thou - sand, thou - - -

or dead! A thou - - - sand

or dead! A thou - sand, thou - - -

Ad. *

(L.) - sand marks, a - live, — a - live or dead, a - live, —

marks, a thou - sand marks, a - live, — a - live or dead, a - live, —

- sand marks, a - live, — a - live or dead, a - live, —

loco

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The lyrics are: (L.) - sand marks, a - live, — a - live or dead, a - live, — marks, a thou - sand marks, a - live, — a - live or dead, a - live, — - sand marks, a - live, — a - live or dead, a - live, —. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

(L.) — a - live or dead, Who brings him here, a - live, a - live —

— a - live or dead, Who brings him here, a - live, a - live —

— a - live or dead, Who brings him here, a - live, a - live —

loco

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The lyrics are: (L.) — a - live or dead, Who brings him here, a - live, a - live — — a - live or dead, Who brings him here, a - live, a - live — — a - live or dead, Who brings him here, a - live, a - live —. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for a vocal and piano piece. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The lyrics "or dead!" are written below the vocal staves. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic, arpeggiated pattern in the left hand. The score concludes with the text "END OF ACT I."

The score is divided into several systems. The first system shows the vocal staves with the lyrics "or dead!" and the piano accompaniment. The second system continues the vocal and piano parts. The third system shows the piano accompaniment with a complex, flowing melody. The fourth system shows the piano accompaniment with a complex, flowing melody. The fifth system shows the piano accompaniment with a complex, flowing melody. The sixth system shows the piano accompaniment with a complex, flowing melody. The seventh system shows the piano accompaniment with a complex, flowing melody. The eighth system shows the piano accompaniment with a complex, flowing melody. The ninth system shows the piano accompaniment with a complex, flowing melody. The tenth system shows the piano accompaniment with a complex, flowing melody.

The score is marked with "sf" (sforzando) and "8" (octave). The tempo is marked "Allegro". The key signature is one sharp (F#). The time signature is 4/4. The score concludes with the text "END OF ACT I."

18577 Re. * END OF ACT I.

Act II.

No 1.

CHORUS. SOLO—(Dame Carruthers.)

Andante non troppo lento.

PIANO.

The musical score is written for piano and consists of six systems of music. The first system begins with a piano (p) dynamic. The second system features a piano (p) dynamic. The third system includes a piano (p) dynamic. The fourth system shows a piano (p) dynamic. The fifth system has a piano (p) dynamic. The sixth system starts with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and accidentals. The tempo is marked 'Andante non troppo lento'. The key signature is one sharp (F#). The time signature is 4/4. The score is written for piano and includes various musical notations such as notes, rests, and accidentals. The first system starts with a piano (p) dynamic. The second system has a piano (p) dynamic. The third system has a piano (p) dynamic. The fourth system has a piano (p) dynamic. The fifth system has a piano (p) dynamic. The sixth system has a piano (p) dynamic. The score includes various musical notations such as notes, rests, and accidentals. The tempo is marked 'Andante non troppo lento'. The key signature is one sharp (F#). The time signature is 4/4. The score is written for piano and includes various musical notations such as notes, rests, and accidentals.

1st & 2nd SOPRANOS.

Night— has spread her pall once more, And the pris - 'ner still is

free: O - - pen is his dun - geon door, Useless his

1st SOP.
dun - - geon key! He has sha - - ken

off his yoke— How, no mor - tal man can tell!

unis.

Shame — on lout - ish jail - or-folk — Shame on sleep - y sen - ti -

SOLO. DAME CARRUTHERS.

- nel! — Warders are ye? Whom do ye ward?

Warders are ye? Whom do ye ward? Bolt, bar, and key, Shackle and

cord, Fetter and chain, Dungeon of stone, All are in vain— Prisoner's flown!

Spite of ye all, he is free-he is free! Whom do ye ward? Pretty warders are

ye! CHORUS. 1st & 2nd SOPRANOS. *f* *sf* *unis.*
 Pretty warders are ye! Whom do ye ward? Spite of ye all, he is free-he is

free! Whom do ye ward? Pretty warders are ye!

TENORS
f Up and down, and in and out. Here and there, and round a-bout; Ev'ry chamber, ev'ry house,
 BASSES.
f Up and down, and in and out, Here and there, and round a-bout; Ev'ry chamber, ev'ry house,

Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,

Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,

Where a beetle black could creep, Ev'ry out-let, ev'ry drain, Have we search'd, but all in vain, all in

Where a beetle black could creep, Ev'ry out-let, ev'ry drain, Have we search'd, but all in vain, all in

CHORUS.

Warders are ye? Whom do ye ward? Warders are ye? Whom do ye

vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry

vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry

ward? Night _____ has spread her

chamber, ev-'ry outlet Have we search'd, but all in vain! Warders are

chamber, ev-'ry outlet Have we search'd, but all in vain!

p

♩

pall once more and—the pris-'ner still is free:

we. Whom do we ward? Whom do we ward?

f

Warders are we. Whom do we

♩

O - - pen is his dun - geon door, Useless his dun - - geon

Warders are we. Spite of us all he is free, he is

ward? Whom do we ward? Whom do we ward? Spite of us all he is free, he is

key! O - - pen is his

free! Pretty warders are we, he is free!

free! Spite of us all he is free, he is free!

cresc.

f dun - geon door, He is free! He is

f Spite of us all he is free, he is free! Pretty warders are we, he is free! He is

f Spite of us all he is free, he is free! Pretty warders are we, he is free! He is

free! Pretty warders are ye, he is free! He is free!— Pretty warders are ye!

free! He is free! He is free!— Pretty warders are we!

free! He is free! He is free!— Pretty warders are we!

Ad. * *Ad.* * *Ad.* * *Ad.* *

No. 2.

SONG—(Point.)

Allegro comodo.

VOICE.

PIANO.

1. Oh! a pri_vatchuf,foon is a
 2. If you wish to suc_ceed as a
 3. If your mas_ter is sur_ly, from
 4. Comes a Bish_op, may-he, or a
 5. Tho' your head it may rack with a

light-heart_ed loon, If you lis_ten to pop_u_lar ru_mour; From the
 jes_ter, you'll need To con_sid_er each per_son's au_ri_cular: What is
 get_ting up ear_ly (And tem_pers are short in the morn_ing;) An in_
 sol_emn D. D- Oh, be_ware of his an_ger pro_vok_ing! Bet_ter
 hil_ious at_tack, And your sen_ses with tooth_ache you're los_ing, Don't be

morn to the night he's so joy-ous and bright, And he bub-bles with wit and good-
all right for B would quite scan-da-lize C (For C is so ve-ry par-
-op-por-tune joke is e-nough to pro-voke Him to give you, at once, a month's
not pull his hair-don't stick pins in his chair: He don't un-der-stand prac-ti-cal
mo-py and flat-they don't fine you for that, If you're pro-per-ly quaint and a-

-hu-mour! He's so quaint and so terse, both in prose and in verse; Yet though
-ti-cular); And D may be dull, and E's ve-ry thick skull Is as
warn-ing. Then if you re-frain, he is at you a-gain, For he
jok-ing. If the jests that you crack have an or-tho-dox smack, You may
-mus-ing! Tho' your wife ran a-way with a sol-dier that day, And took

peo-ple for-give his trans-gres-sion, There are one or two rules that all
emp-ty of brains as a la-dle; While F is F sharp, and will
likes to get va-lue for mo-ney; He'll ask then and there, with an
get a bland smile from these sa-ges; But should they by chance, be im-
with her your tri-fle of mo-ney; Bless your heart, they don't mind-they're ex-

colla voce

fa-mi-ly fools Must ob-serve, if they love their pro-fes-sion! There are
cry with a carp, That he's known your best joke from his cra-dle! When your
in-so-lent stare, "If you know that you're paid to be fun-ny?" It
-port-ed from France, Half-a-crown is stopp'd out of your wa-ges! It's a
-ceed-ing-ly kind-They don't blame you-as long as you're fun-ny! It's a

one or two rules, Half - a - do - zen may be, That all fa - mi - ly fools Of what
hu - mour they flout, You can't let your self go; And it *does* put you out When a
adds to the task Of a mer - ry - man's place, When your prin - ci - pal asks, With a
gen - e - ral rule, Tho' your zeal it may quench, If the fa - mi - ly fool Tells a
com - fort to feel If your part - ner should flit, Tho' you suf - fer a deal, They don't

cv - er de - gree, Must ob - serve, if they love their pro -
per - son says, "Oh, I have known that old joke from my
scowl on his face, If you know that you're paid to be
joke that's too French, Half - a - crown is stopp'd out of his
mind it a bit - They don't blame you - so long as you're

1, 2, 3 & 4. 5.
- fes - sion. fun - ny!
cra - dle!"
fun - ny?
wa - ges!

ff

No 3.

DUET:— (Point and Wilfred.)

Allegro vivace. 8

PIANO.



POINT.

1. Here-up on we're both a-greed, All that we two Do a-gree to We'll se-
 2. In re-turn for my own part I am mak-ing Un-der-tak-ing, To in-

WILFRED.

1. Here-up on we're both a-greed, All that we two Do a-gree to We'll se-
 2. In re-turn for your own part You are mak-ing Un-der-tak-ing, To in-



- cure by sol-lemn deed, To pre-vent all Er-ror men-tal. You on El-sie are to
 - struct you in the art (Art a-maz-ing, Won-der rais-ing) Of a jes-ter, jest-ing

- cure by sol-lemn deed, To pre-vent all Er-ror men-tal.
 - struct me in the art (Art a-maz-ing, Won-der rais-ing)



call With a sto - ry Grim and go - ry;
free. Proud po - si - tion- High am - bi - tion!

How this Fair-fax died, and all I de -
And a live - ly one I'll be, Wag - a -

I to swear to! I to swear to!
Wag - a - wag - ging, Wag - a - wag - ging,

- clare to You're to swear to! I de - clare to, I de -
- wag - ging, Ne - ver flag - ging, ne - ver flag - ging, ne - ver

I to swear to, You de - clare to, I to swear to!
ne - ver flag - ging, Wag - a - wag - ging, ne - ver flag - ging!

- clare to, I de - clare to You're to swear to, I de - clare to!
flag - ging, Wag - a - wag - ging, ne - ver flag - ging, Wag - a - wag - ging!

Tell a tale of cock and bull, Of con - vin - cing

Tell a tale of cock and bull, Of con - vin - cing

p

8.

de - tail full! Tale tre - men - dous, Heav'n de - fend us!

de - tail full! Tale tre - men - dous, Heav'n de - fend us!

8.

What a tale of cock and bull! bull! What a tale of

What a tale of cock and bull! bull!

1. 2.

1. 2.

f *p*

cock, What a tale of cock, What a tale of cock and bull, cock and

What a tale of bull! What a tale of bull! What a tale of cock and bull, cock and

bull, cock and bull! Heav'n defend us! What a tale of cock and bull!

bull, cock and bull! Heav'n defend us! What a tale of cock and bull!

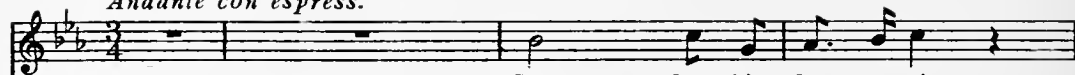
cresc. *ff*

No. 4.

BALLAD.—(Fairfax.)

Andante con espress.

VOICE.



PIANO.



Free to de-part;— Free both in life and limb—

In all—but heart! Bound to an unknown bride

For good and ill; Ah, is not one so tied— A

pris - - 'ner still, A pris - 'ner— still? Ah, is not one so

tied— A pris - 'ner still?

Free, yet in fet - ters held Till his last hour,—

Gyves that no smith can weld, No rust— de - vour!

Al - though a monarch's hand Had set him free,

Of all the cap-tive band_____ The sad - - - - dest

cresc.

he, The sad - - - dest he! Of all the cap-tive band_____ The

dim. *dim.* *p*

rall. sad-dest sad - - - dest he!

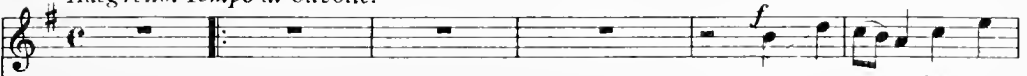
colla voce *f*

No. 5.

QUARTET.—(Kate, Dame Carruthers, Fairfax, and Sergeant Meryll.)

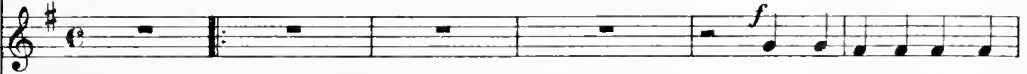
Allegretto. Tempo di Gavotte.

KATE.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

D. CARRUTHERS.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

FAIRFAX.



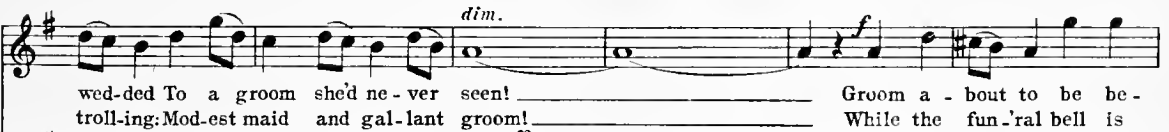
1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

Sgt. MERYLL.

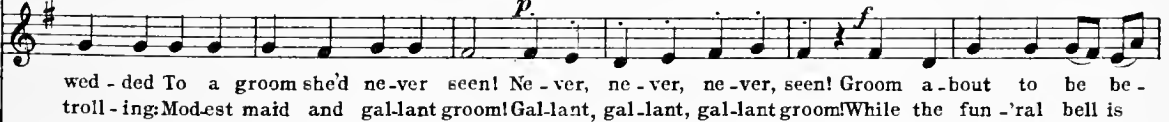


1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

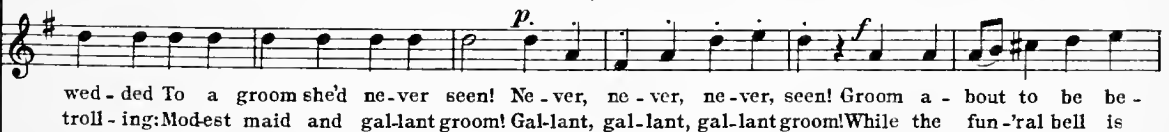
PIANO.



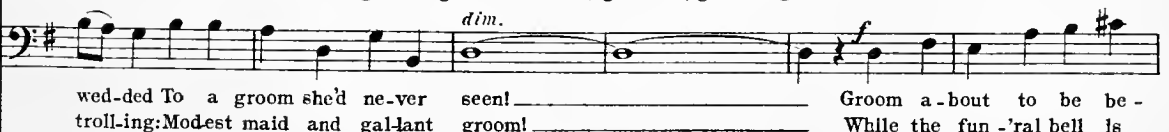
wed-ded To a groom she'd ne-ver seen! Groom a-bout to be be-
troll-ing: Mod-est maid and gal-lant groom! While the fun-'ral bell is



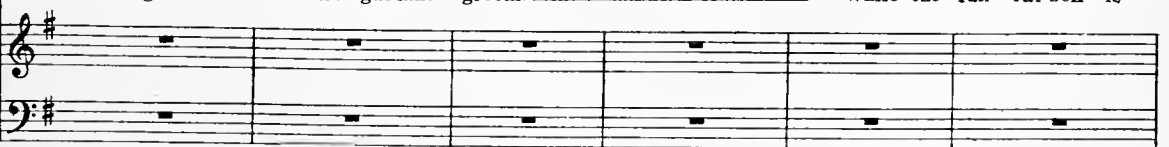
wed-ded To a groom she'd ne-ver seen! Ne-ver, ne-ver, ne-ver, seen! Groom a-bout to be be-
troll-ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun-'ral bell is



wed-ded To a groom she'd ne-ver seen! Ne-ver, ne-ver, ne-ver, seen! Groom a-bout to be be-
troll-ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun-'ral bell is



wed-ded To a groom she'd ne-ver seen! Groom a-bout to be be-
troll-ing: Mod-est maid and gal-lant groom! While the fun-'ral bell is



dim. *p*

- headed, In an hour on Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

p *p*

- headed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p *p*

- head-ed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p

- head-ed, In an hour on Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid - ensigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

1. 2. *p* *p*

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
tomb- Tow-er, Tow-er, Tow-er

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
tomb- Tow-er, Tow-er, Tow-er

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
tomb- Tow-er, Tow-er, Tow-er

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
tomb- Tow-er, Tow-er, Tow-er

cresc. *Slower. dim.* *p*

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!
Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

cresc. *dim.* *p*

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!
Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

cresc. *dim.* *p*

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!
Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

Slower.

No. 6.

SCENE.—(Elsie, Phoebe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, and Chorus.)

Allegro con fuoco.

RECIT.
MERYLL.

VOICE.

Hark! What was that, sir?

PIANO.

RECIT.

FAIRFAX.

MERYLL.

Why, an ar-que-bus—Fired from the wharf, un-less I much mis-take. Strange—

and at such an hour! What can it mean?

p a tempo

cresc.

CHORUS.
TENORS.

Now what can that have been - a shot so late at night, E -

BASSES.

Now what can that have been - a shot so late at night, E -

- nough to cause af - fright! What can the por - tent mean?

- nough to cause af - fright! What can the por - tent mean?

TUTTI.
SOPRANOS.

Are foe-men in the land? Is Lon-don to be wreck'd? What are we to ex-pect? What

TENORS & BASSES.

Are foe-men in the land? Is Lon-don to be wreck'd?

dan-ger is at hand? Let us un - der-stand What dan-ger is at

What are we to ex-pect? What dan-ger is at hand What dan-ger is at

sf *sf*

* *

RECIT. *LIEUT.*

hand! Who fired that shot! At once the truth de-clare!

hand!

RECIT.

fp

* *

POINT.

My lord 'twas he— to rash-ly judge for—

WILFRED.

My lord, 'twas I— to rash-ly judge for—hear!

f *mf*

Allegro con brio.

bear!

ff

p

POINT.

WILFRED.

Or a spec-tre all ap-pal-ling—

Like a ghost his vi-gil keep-ing— I be-

pp

I should ra-ther call it crawl-ing— He was crawling—

- held a fi-gure creep-ing— He was creep-ing— He was

Crawling! He was crawling— Crawling!

creep-ing, creep-ing— He was creep-ing— He was creep-ing, creep-ing— Not a

moment's hes_i - ta - tion - I my - self up - on him flung, With a hur - ried ex - clam - a - tion To his

dra - per - ies I hung; Then we clos'd with one an - o - ther In a rough - and - tumble smother; Col'nel'

Fair - fax and no o - ther Was the man to whom I clung!

ELSIE with 1st SOPS.
PHOEBE & DAME C. with 2nd SOPS.
FAIRFAX with TENORS.

Col'nel Fair - fax and no o - ther, Col'nel
LIEUT. & MERYLL with BASSES.

Col'nel Fair - fax and no o - ther, Col'nel

Fair - fax and no o - ther, Col'nel Fair - fax and no o - ther Was the man to whom he clung!

Fair - fax and no o - ther, Col'nel Fair - fax and no o - ther Was the man to whom he clung!

POINT.

It re - sem - bled more a struggle—

WILFRED.

Af - ter migh - ty tug and tus - sle— He, hy

p *pp*

Or by some in - fer - nal juggle— I should

dint of stronger muscle— From my clutches quickly slid - ing—

ra - ther call it slip - ping— Or es - cap - ing to the ship - ping—

With the view, no doubt, of hid - ing— With a

Id de - scribe it as a shiv - er -

gasp, and with a quiv - er -

Down he dived in - to the ri - ver, And, a -

- las, I can not swim! **TUTTI.**
CHORUS.

It's e - nough to make one shiv - er, With a gasp, and with a quiv - er, Down he

It's e - nough to make one shiv - er, With a gasp, and with a quiv - er, Down he

WILFRED.

In - ge -

dived in - to the ri - ver, It was ve - ry brave of him!

dived in - to the ri - ver, It was ve - ry brave of him!

POINT.

1 should

_ nu _ i _ ty is catching; With the view my king of pleasing, Ar _ que _ bus from sen _ try snatching—

ra _ ther call it seiz _ ing—

With an ounce or two of lead I des _ patch'd him thro' the head! TUTTI. CHORUS.

With an

With an

WILFRED.

I dis _ charg'd it without winking, Lit _ tle

ounce or two of lead He des _ patch'd him thro' the head!

ounce or two of lead He des _ patch'd him thro' the head!

p

POINT.
I should say a lump of lead.

time I lost in thinking, Like a stone I saw him sink-ing—

**TUTTI.
CHORUS.**
He dis -
He dis -

POINT.
I should

WILFRED.
Like a stone I saw him sink-ing—

-charg'd it with-out winking, Lit-tle time he lost in think-ing!

-charg'd it with-out winking, Lit-tle time he lost in think-ing!

say a lump of lead. Like a heavy lump of lead.

Like a stone, my boy, I said— Like a

Like a heavy lump of lead.

stone, my hoy, I said—

A - ny - how the man is dead. Whether

Ad

stone or lump of lead!

TUTTI.
CHORUS. *cresc.*

A - ny - how the man is dead, And whether stone or lump of lead, Ar - que -

cresc.

A - ny - how the man is dead, And whether stone or lump of lead, Ar - que -

cresc.

f

f

Ad

- bus from sentry seizing, With the view his king of pleasing, Ar - que - bus from sentry seizing, With the

- bus from sentry seizing, With the view his king of pleasing, Ar - que - bus from sentry seizing, With the

view his king of pleasing, Wil-fred shot himthro' the head, And he's ve-ry, ve-ry dead! And it

view his king of pleasing, Wil-fred shot himthro' the head, And he's ve-ry, ve-ry dead! And it

stringendo

mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's

mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's

stringendo

RECIT. LIEUT.

The riv-er must be dragged— No time be

ve-ry, ve-ry, dead!

ve-ry, ve-ry, dead!

ff *ff* *fp RECIT.*

lost, The bo - dy must be found, at a - ny cost. To this at -

a tempo
- tend with - out un - due de - lay; So set to work with what dis - patch ye

p a tempo animato

may! **TUTTI CHORUS.**
Yes, yes, we'll set to work with what dispatch we may!
Yes, yes, we'll set to work with what dispatch we may!

ff Hail the va - liant fel - low who Did this
Hail the va - liant fel - low who Did this

deed_ of der.ring-do! Hon - ours wait on such an

deed of der.ring-do! Hon - ours wait on such an

f

Red. *

one; By my head, 'twas brave - - ly done, 'twas

one; By my head, 'twas brave - - ly done, 'twas

brave - - ly done! Now, by my head, 'twas bravely done!

brave - - ly done! Now, by my head, 'twas bravely done!

Red.

Red. *

No. 7.

TRIO.—(Elsie, Phoebe, and Fairfax.)

Allegretto grazioso.

VOICE. *ELSIE. 2nd Verse.*

VOICE. *FAIRFAX. 1st Verse.*

PIANO. *Allegretto grazioso.*

f *psf*

A

made the best use of his time, — His twig he'll so care-ful-ly lime — That

man who would woo a fair maid, — Should 'pren-tice him-self to the trade, — And

§

ev - e-ry bird Will come down at his word, What - ev - er its plu-mage or clime. He must

stu - dy all day, In me - tho-di-cal way, How to flat-ter, ea-jole, and per-suade He should

learn that the thrill of a touch May mean lit - tle, or - no - thing, or much; It's an -
 'prentice him - self at four - teen, And prac - tice from morn - ing to e'en; And

in - strument rare, To be han - dled with care, And ought to be treat - ed as such, ought —
 when he's of age, If he will, I'll en - gage, He may cap - ture the heart of a queen, the heart. —

— to be treat - ed as such. It is pure - ly a mat - ter of skill, — Which
 PHOEBE.
 It is pure - ly a mat - ter of skill, — Which
 — of — a queen! It is pure - ly a mat - ter of skill, — Which

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

cresc.

wants to make sure of his Jill! If he wants to make sure— of his Jill!

wants to make sure of his Jill! If he wants to make sure— of his Jill!

wants to make sure of his Jill! If he wants to make sure— of his Jill!

f

1. & 2. 3.

If he's PHOEBE.

Then a

p *f*

glance may be tim - id or free, ——— It will va - ry in might - y de -

- gree, ——— From an im - pu - dent stare To a look of des - pair That no

maid with - out pi - ty can see; And a glance of des - pair is no

guide— It may have its ri - dic - u - lous side; It may

draw you a tear Or a box on the ear; You can nev - er be sure till you've

rall.

rall. *a tempo* It is
 tried! Ne - - ver be sure till you've tried! It is
 It is

colla voce *a tempo*

Red *

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But
 pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But
 pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

Jill If he wants to make sure, ——— to make sure ———

Jill If he wants to make sure, ——— of his Jill, But ev - 'ry

Jill If he wants to make sure, ——— of his Jill, But ev - 'ry

of — his Jill! sure ——— of his Jill! If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

QUARTET.-(Elsie, Phoebe, Fairfax, & Point.)

Allegretto grazioso.

ELSIE.

VOICE.

When a woo-er Goes a - wooing, Naught is tru-er Than his

PIANO.

p

joy.

FAIRFAX.

Maid-en hush-ing All his su-ing-Bold-ly blush-ing-Brave-ly coy! Brave-ly

ELSIE.

Bold-ly blush-ing- Brave-ly coy!

Oh, the
PHOEBE.

Oh, the

coy! Bold-ly blush - ing- POINT.

Oh, the

Oh, the happy days of do -

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

sweets that ne - ver cloy!

sweets that ne - ver cloy! When a brother leaves his sister For an -

sweets that ne - ver cloy!

sweets that ne - ver cloy!

oth.er, Sis.ter weeps. Tears that trickle, Tears that blister -Tis but mickle Sis.ter reaps! Tears that

ELsie.

Oh, the

PHCEBE.

Oh, the

FAIRFAX.

Oh, the

POINT.

Oh, the doing and un - do - -

tric - - kle, Tears that blis - - ter -

doing and un - do.ing, Oh, the sighing and the su.ing, When a brother goes a - wooing, And a

doing and un - do.ing, Oh, the sighing and the su.ing, When a brother goes a - wooing, And a

doing and un - do.ing, Oh, the sighing and the su.ing, When a brother goes a - wooing, And a

- ing, _____ Oh, the sighing and the su.ing, When a brother goes a - wooing, And a

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps! When a jes - ter Is out - witted, Feelings

fes - ter, Heart is lead! Food for fishes On - ly fitted, Jes - ter wishes He was

dead! Food for fishes On - ly fitted, Jes - ter wishes He was dead!

dead! Food for fishes On - ly fitted, Jes - ter wishes He was dead!

SLOW

Oh, the doing and un-doing, Oh, the sighing and the suing, When a jester goes a-

Oh, the doing and un-doing, Oh, the sighing and the suing, When a jester goes a-

Oh, the doing and un-doing, Oh, the sighing and the suing, When a jester goes a-

— Oh, the doing and un-doing, Oh, the sighing and the suing, When a jester goes a-

-wooing, And he wishes he _____ was dead! Oh, the doing and un-

-wooing, And he wishes he _____ was dead! Oh, the doing and un-

-wooing, And he wishes he _____ was dead! Oh, the doing and un-

-wooing, And he wishes he _____ was dead! Oh, the doing and un-

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he_

dim.

— was dead, He wishes he was dead!_____

— was dead, He wishes he was dead!_____

— was dead, He wishes he was dead!_____

— was dead, He wishes he was dead!_____

p

rall.

No. 9.

DUET—(Dame Carruthers and Sergeant Meryll.)

Mr. Do it?

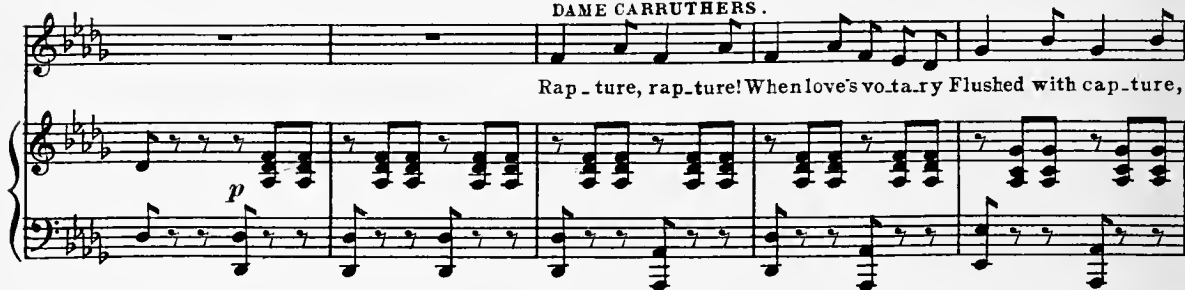
Allegro vivace e con brio.

PIANO.



DAME CARRUTHERS.

Rap - ture, rap - ture! When love's vo - ta - ry Flushed with cap - ture,



Seeks the no - ta - ry, Joy and jol - li - ty Then is pol - i - ty; Reigns fri - vol - i - ty!



Rap - ture, rap - ture! Joy and jol - li - ty Then is pol - i - ty; Reigns fri - vol - i - ty



SERGEANT MERYLL.

Rap-ture, rap - ture! Dole - ful, dole - ful! When hu-man-i - ty, With its soul full

Of sat-an-i - ty, Court - ing pri-vi-ty, Down de-cli-vi-ty Seeks cap-ti-vi-ty!

Dole - ful, dole - full! Court - ing pri-vi-ty, Down de-cli-vi-ty Seeks cap-ti-vi-ty!

DAME CARRUTHERS.

Dole - ful, dole - full! Joy - ful, joy - ful! When vir-gin-i-ty Seeks, all coy - ful,

Man's af-fin-i-ty; Fate all flow-er-y, Bright and bow-er-y Is— her dow-er-y!

Joy-ful, joy-ful! Fate all flow-er-y, Bright and bow-er-y Is— her dow-er-y,

SERGEANT MERYLL.

Joy-ful, joy-ful! Ghast-ly, ghast-ly! When man, sor-row-ful, First-ly, last-ly,

Of to-mor-row full, Af-ter tar-ry-ing, Yields to har-ry-ing—Goes a-mar-ry-ing,

DAME CARRUTHERS.

First system of the musical score. It features a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line has two phrases: "Joy - ful, joy - full" and "Joy - ful, joy - full!". The piano accompaniment has two phrases: "Ghast - ly, ghast - ly!" and "Ghast - ly, ghast - ly!".

Joy - ful, joy - full Joy - ful, joy - full!

Ghast - ly, ghast - ly! Ghast - ly, ghast - ly!

Second system of the musical score. It continues the vocal and piano parts. The vocal line has two phrases: "Joy - ful, joy - full Joy - ful, joy - full, joy - full!" and "Ghast - ly, ghast - ly! Ghast - ly, ghast - ly! Ghast - ly, ghast - ly, ghast - ly!". The piano accompaniment includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking.

Joy - ful, joy - full Joy - ful, joy - full, joy - full!

Ghast - ly, ghast - ly! Ghast - ly, ghast - ly! Ghast - ly, ghast - ly, ghast - ly!

cresc. *f*

Third system of the musical score. It continues the vocal and piano parts. The vocal line has two phrases: "Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture," and "Dole - ful, dole - ful! When hu - man - i - ty, With its soul full". The piano accompaniment includes a *dim.* (diminuendo) marking and a *f* (forte) dynamic marking.

Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture,

Dole - ful, dole - ful! When hu - man - i - ty, With its soul full

dim. *f*

Seeks the no-ta-ry. Joy andjol-li-ty Then is pol-i-ty, Reigns fri-vol-i-ty!

Of sat-an-i-ty, Court-ing pri-vi-ty Down de-cli-vi-ty, Seeks cap-ti-vi-ty!

Rap-ture, rap-ture! Joy andjol-li-ty Then is po-li-ty; Reignsfrivoli-ty!

Dole-ful, dole-ful! Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks capti-vi-ty!

Rap-ture, rap-ture, Rap-ture, rap-ture,

Dole-ful, dole-ful! Dole-ful, dole-ful!

Rap - - ture, Rap - - ture, rap - -
 Dole - - ful, Dole - - ful, dol - -
 - ture, rap - - ture! Joy and jol - li - ty, Then is
 - ful, Dole - - ful! Court - ing pri - vi - ty, Down de -
 po - li - ty; Reigns fri - vol - i - ty! Rap - ture, rap - - ture!
 - cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - - - ful!
 18577

No 10.

FINALE-ACT II. (Tutti.)

Andante grazioso.

PIANO.

First system of piano introduction, featuring a treble and bass staff with a piano (p) dynamic marking.

1st & 2nd SOPRANOS.

Comes the pret-ty young bride, a -

Second system of music, featuring vocal staves for 1st and 2nd Sopranos and piano accompaniment. The vocal line begins with the lyrics "Comes the pret-ty young bride, a -".

- blush - ing, ti - mid.ly shrink - ing - Set all thy fears a - side -

cheer - i - ly, pretty young bride! —

Third system of music, continuing the vocal and piano accompaniment. The vocal line continues with the lyrics "- blush - ing, ti - mid.ly shrink - ing - Set all thy fears a - side - cheer - i - ly, pretty young bride! —".

1st SOPRANOS.

2nd SOPRANOS.

Brave is the youth to whom thy

Brave is the youth to whom thy

Fourth system of music, featuring vocal staves for 1st and 2nd Sopranos and piano accompaniment. The vocal line continues with the lyrics "Brave is the youth to whom thy".

lot thou art willing-ly link - ing! _____

lot thou art willing-ly link - ing! _____

Ad. * *Ad.* *

Flow-er of valour is he— lov-ing as lov-ing can be! Brightly thy summer is shin - ing

Brightly thy summer is shin - ing

Ad. * *Ad.* *

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn of the

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn _____ of the

Ad. * *Ad.* * *Ad.* * *Ad.* *

day: Take him, be true to him— Ten - der his—

day; Take him, be true to him— Ten - der his—

due to him— Honour him, honour him, love

due to him— Honour him, honour him, love

TRIO. ELSIE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on ly

and o - bey! 'Tis said that joy in full per - fec - tion Comes on ly

DAME CARRUTHERS.

'Tis said that joy in full per - fec - tion Comes on ly

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

bit - ter we - shall find. If this be so, and men say tru - ly, My

bit - ter we - shall find. If this be so, and men say tru - ly, Her

bit - ter we - shall find. If this be so, and men say tru - ly, Her

day of joy has bro - ken du - ly. With hap - pi - ness my soul is cloyed - With

day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed - With

day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed - With

sempre p

hap - pi-ness is cloyed— With hap-pi-ness my soul is cloyed— This is my joy-day un-al-

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-

dim. *pp*

- loyed, un-al - loyed, This is my joy - - - day un - al - loyed!

- loyed, un-al - loyed, This is her joy - - - day un - al - loyed!

- loyed, un-al - loyed, This is her joy - - - day un - al - loyed!

CHORUS. *rall.* *a tempo* *f*

With

Yes, yes, With

rall. *p* *a tempo* *f*

Moderato marziale.

hap-pi-ness her soul is cloy-ed. This is her joy-day un-al-loyed!

hap-pi-ness her soul is cloy'd This is her joy-day un-al-loyed!

Moderato marziale.

SOLO.
LIEUT.

Hold, pret-ty one! I bring to thee News-good or

ill, it is for thee to say. Thy hus-band

lives - and he is free, And comes to claim his bride this ve - ry

ff

Un poco meno mosso e agitato.

ELsie.

day! No! no! re-call those words - it can-not be!

p *cresc. molto*

f DAME CARRUTHERS & PHOEBE.

Oh, day of ter - ror! Oh, day of ter - ror!

f LIEUT. MERYLL & WILFRED.

Come, dry these un-be-com-ing tears, Most joy-ful ti-dings greet thine ears.

KATE & 1st & 2nd SOPS.

f

Oh, day of ter - ror! Oh, day of ter - ror!

TENORS & BASSES.

Oh, day of ter - ror! Oh, day of ter - ror!

8

ELSIE.

Oh, Leo - nard,

DAME & PHOEBE.

The man to whom thou art al - lied

LIRUT, MERYLL & WILFRID.

Come, dry these un-be-com-ing tears, Most joy-ful ti-dings greet thine

Day of ter - - - - - ror!

Day of ter - ror! day of tears!

8

Red. * Red. *

Oh, Leo - nard,

Ap-pears to claim thee as his bride.

cars.

The man to whom thou art al-lied Ap-pears to claim thee as his

Day of ter - - - - - ror!

Day of ter - ror! day of tears! Who is the

8

Red. * Red. *

come thou to my side, And claim me

The man to whom thou art al-lied Ap-pears to

bride, The man to whom thou art al-lied Ap-pears to claim thee as his

Who is the man who in his pride claims thee

man who, in his pride claims thee

8

And. *

as thy lov-ing bride. Day of ter-ror! day of tears!

claim thee as his bride. Day of ter-ror! day of tears!

bride as his bride?

bride as his bride?

as his bride? Day of ter-ror! day of tears!

as his bride? Day of ter-ror! day of tears!

f 3 3

And. *

FAIRFAX. (*sternly.*)

All thought of Leo-nard Mer-yll

set a-side. Thou art mine own! I claim thee as my bride.

RECIT.

ELSIE.

CHORUS.

Thou art his own, a-las, he claims thee as his bride!

Thou art his own, a-las, he claims thee as his bride!

RECIT.

sup-pliant at thy feet I fall: Thine heart will yield to pi-ty's call!

FAIRFAX.

Mine is a

heart of mas_sive rock, Un - moved by sen_ti_men_tal shock!

CHORUS. *f*

Thy hus - band

Thy hus - band

Andante espress. e con moto. *Con molto tenerezza.*
ELSIE.

Leo - nard. my loved one— come to me. They

he!

Andante espress. e con moto. *Andante.*

dim. *p*

bear me— hence a - way!— But though they take me

far from thee My heart is— thine— for aye! My

bruised heart, My broken heart, Is thine, my own, for

aye! Is thine,— is— thine,— my—

own,— is— thine,— for aye!

Un poco più vivo.

Sir, I o-hey, I am thy bride; But ere the fa-tal hour I said the say That

placed me in thy pow'r, Would I had died! Sir, I o-bey! I am thy bride!

Allegro vivace e con fuoco. **ff** FAIRFAX.
Leo - nard! My own!

ELSIE
Ah! With hap - pi-ness my soul is cloyed, —

FAIRFAX.
With hap - pi-ness my soul is cloyed, —

This is our joy - day un - al - loid! —

This is our joy - day un - al - loid! —

CHORUS.

Yes! yes! With hap - pi-ness their souls are cloyed, —

Yes! yes! With hap - pi-ness their souls are cloyed, —

This is their joy - day un - al - loid! — With

This is their joy - day un - al - loid! With

hap - pi-ness their souls are cloyed, This is their joy-day un - al-loyed, their

joy - - day — un - al - loyed,
joy - day un - al - loyed, un - - al - loyed!
joy - day un - al - loyed, un - - al - loyed!

POINT.
Oh thought - less crew! Ye know not what ye

RECIT. (slower.) *rall.*
dol At - tend to me, and shed a tear or two - For

A tempo!

I have a song to sing, O!

CHORUS.

Sing me your song, O!

Sing me your song, O!

POINT.

It is sung to the moon By a love-lorn loon, Who fled from the mocking throng, O! It's the

song of a mer-ry-man mop-ing mum, Whose soul was sad and whose glance was glum, Who

sipped no sup and who craved no crumb, As he sighed for the love of a la - dy!

Heigh - dy, Heigh - dy! Mis - e - ry me, lack-a-day-dee! He

p Ool

p Ool

ff * *ff* * *ff*

sipped no sup and he craved no crumb, As he sighed for the love of a la - dy!

ff * *ff* *

ELSIE.

I have a song to sing, O!

ff What is your song, O!

ff What is your song, O!

dim.

dim.

p

ff * *ff*

ELSIE.

It is sung with the ring Of the songs maids sing Who love with a love life -

long. O! It's the song of a mer-ry-maid, nest - ling near Who loved her lord, - but who

dropped a tear At the moan of the mer-ry-man mop - ing mum, Whose soul was sad and whose

glance was glum, Who sipp'd no sup and who craved no crumb, As he sigh'd for the love of a la - dy!

1st SOP. with ELSIE.

Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - dee! He

2nd SOPS.

p Ool

TEN & BASS.

p Ool

Ad. * *Ad.* * *Ad.*

sipped no sup and he craved no crumb, As he sighed for the love of a la - dy!

* *Ad.* * *Ad.*

f PHOEBE & DAME C with ELSIE. *cresc. e animato.*

Heigh - dy! Heigh - dy! Mis - e - ry me, lack - a - day - dee! He

f Ool

f Ool

f *cresc. e animato.*

cresc.

sipped ro sup and he craved no crumb, As he sighed for the love of a la - dye!

cresc.

cresc.

ff TUTTI.

Heigh - - - - - dy! Heigh - -

Heigh - - - - - dy! Heigh - -

ff

- - - - - dy! Heigh - - - - -

- - - - - dy! Heigh - - - - -

The musical score is divided into four systems, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#).

System 1: The vocal lines begin with the lyrics "- dy!" followed by "Heigh - - - dy! Heigh - - -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

System 2: The vocal lines continue with "- dy! Heigh - - -". The piano accompaniment maintains the rhythmic pattern, with the right hand playing chords and the left hand providing harmonic support.

System 3: The vocal lines have a dotted line indicating a continuation of the previous phrase. The piano accompaniment continues with the same rhythmic structure.

System 4: The vocal lines end with "- dy!". The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand.